

Debussy Remembered

Table of contents

Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years this newly revised edition includes biographies and discussions of the work of

This collection of essays by scholars of nineteenth- and early twentieth-century French music has been assembled in homage to the influential and inspirational French musicologist Frans Lesure who died in 2001. Lesure's immense erudition was legendary and spanned music from the sixteenth to the twentieth century. Two French composers who were particular foci in his scholarship were Berlioz and Debussy and this collection is based on scholarship around these two composers and the sources, contexts and legacies relating to their work.

French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries. This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject. D dre Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and institutions, and provides a context for the chapters that follow. The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively, addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth. Timothy Jones's chapter follows, which assesses the French contribution to those most Germanic of genres, nineteenth-century chamber music and symphonies. The quintessentially French tradition of the nineteenth-century salon is the

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subject of James Ross's chapter, while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay. The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time: Faur Chabrier, Debussy and Ravel. Robert Orledge follows with a later group of composers, Satie & Les Six, and examines the role of the media in promoting French music. The 1930s, and in particular the composers associated with Jeune France, are discussed by Deborah Mawer, while Caroline Potter investigates Parisian musical life during the Second World War. The book closes with two chapters that bring us to the present day. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since 1945. Aimed at teachers and students of French music history, as well as performers and the inquisitive concert- and opera-goer, *French Music Since Berlioz* is an essential companion for an intimate biography of this innovative and troubled composer.

Claude Debussy. 20th Century Composers

From Cabaret to Concert Hall

5-vol. set

Unheard Music, Unseen Text

The Cambridge Companion to Debussy

Music in the Early Twentieth Century

First published in 1999, this is the first study of the noted French music critic and scholar Louis Laloy, and the first collection of his writings. His writings were unique

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in their time and have never previously been translated. Laloy's ideas on Debussy, Ravel and Stravinsky are presented here with an introduction by Deborah Priest to each extract, placing it in the context of the period and the composer's work. Detailed annotations explain technical and cultural references. As a friend of all three composers, but especially of Debussy, Laloy wrote with great authority and influence: his work provides recollections, analytical insights, and insights into reception and performance practice. His erudition and wide range of reference make for fascinating and enlightening reading about the period. Deborah Priest provides a detailed introduction which sets Laloy's work against the background of the Paris music scene from 1900- 1940.

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated

and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c Unaccountably, Percy Grainger has remained on the margins of both American music history and twentieth-century modernism. This volume reveals the well-known composer of popular gems to be a self-described 'hyper-modernist' who composed works of uncompromising dissonance, challenged the conventions of folk song collection and adaptation, re-visioned the modern orchestra, experimented with 'ego-less' composition and designed electronic machines intended to supersede human application. Grainger was far from being a self-sufficient maverick working in isolation. Through contact with innovators such as Ferruccio Busoni, Léon Theremin and Henry Cowell; promotion of the music of modern French and Spanish schools; appreciation of vernacular, jazz and folk musics; as well as with the study and transcription of non-Western music; he contested received ideas and proposed many radical new approaches. By reappraising Grainger's social and historical connectedness and exploring the variety of aspects of modernity seen in his activities in the British, American and Australian contexts, the authors create a profile of a composer, propagandist and visionary whose modernist aesthetic paralleled that of the most advanced composers of his day, and, in some cases, anticipated their practical

experiments.

Debussy's Paris takes readers on a tour of Belle Époque Paris through detailed descriptions of the city's delights and the exquisite piano music Debussy wrote to accompany them. Kautsky reveals little known aspects of Parisian life and weaves the music, the man, the city, and the era into an indissoluble whole.

Erik Satie (1866-1925) came of age in the bohemian subculture of Montmartre, with its artists' cabarets and cafés-concerts. Yet apologists have all too often downplayed this background as potentially harmful to the reputation of a composer whom they regarded as the progenitor of modern French music. Whiting argues, on the contrary, that Satie's two decades in and around Montmartre decisively shaped his aesthetic priorities and compositional strategies. He gives the fullest account to date of Satie's professional activities as a popular musician, and of how he transferred the parodic techniques and musical idioms of cabaret entertainment to works for concert hall. From the esoteric Gymnopédies to the bizarre suites of the 1910s and avant-garde ballets of the 1920s (not to mention music journalism and playwriting), Satie's output may be daunting in its sheer diversity and heterodoxy; but his radical transvaluation of received artistic values makes far better sense once placed in the fascinating context of bohemian Montmartre.

Afternoon of a Faun

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A Guide to Art Song Style and Literature

Debussy and His World

How Debussy Created a New Music for the Modern World

Song

Debussy, Ravel, Fauré, Chabrier

(Amadeus). An anthology of vivid and revealing memoirs, Debussy Remembered includes recollections from a wide range of Debussy's friends, colleagues, and acquaintances.

Composer, pianist, and critic Claude Debussy's musical aesthetic represents the single most powerful influence on international musical developments during the long fin de siècle period. The development of Debussy's musical language and style was affected by the international political pressures of his time, beginning with the Franco-Prussian War of 1871 and the rise of the new Republic in France, and was also related to the contemporary philosophical conceptualization of what constituted art. The Debussy idiom exemplifies the ways in which various disciplines – musical, literary, artistic, philosophical, and psychological – can be incorporated into a single, highly-integrated artistic conception. Rethinking Debussy draws together separate areas of

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Debussy research into a lucid perspective that reveals the full significance of the composer's music and thought in relation to the broader cultural, intellectual, and artistic issues of the twentieth century. Ranging from new biographical information to detailed interpretations of Debussy's music, the volume offers significant multidisciplinary insight into Debussy's music and musical life, as well as the composer's influence on the artistic developments that followed. Chapters include: "Russian Imprints in Debussy's Piano Music"; "Music as Encoder of the Unconscious in Pelléas et Mélisande"; "An Artist High and Low, or Debussy and Money"; "Debussy's Ideal Pelléas and the Limits of Authorial Intent"; "Debussy in Daleville: Toward Early Modernist Hearing in the United States"; and more. Rethinking Debussy will appeal to students and scholars of French music, opera, and modernism, and literary and French studies scholars, particularly concerned with Symbolism and theatre. General readers will be drawn to the book as well, particularly to chapters focusing on Debussy's finances, dramatic works, and reception.

An interdisciplinary study of music and poetry which examines a

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series of encounters between Mallarme and Debussy. In a fresh reading of the lecture "La musique et les lettres", it argues that Mallarme's poetic theory creates an architecture for the cohabitation of music and letters.

English translation and revised edition of the most comprehensive and reliable biography of Claude Debussy. Their consciousness raised by the First World War and the xenophobic nationalism of official culture, some joined parties or movements, allying themselves with and propagating different sets of cultural and political-social goals."--Jacket.

Grainger the Modernist

French Music Since Berlioz

Debussy Remembered

Claude Debussy's Clair de Lune

Debussy's Resonance

La mer stands at the centre of Debussy's achievement: described by the composer as 'a seascape without figures', it is arguably the greatest and most original French symphony. In this study La mer is considered in the context of Debussy's personal and musical development, and in the French musical renaissance in general, looking back to Cèsar Franck and forward to the orchestral Images and Jeux. The author uses new biographical information and a wide range of sources to

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reveal the period of La mer's composition as one of intense emotional turbulence. Detailed discussion of performance styles draws on current recordings, and two analytical chapters trace the growth of ideas through the work. Studies of rhythm, motif and tonality show how Debussy generates 'narratives' across the three movements, which give La mer a structural integrity unparalleled in French music at the turn of the century.

(Unlocking the Masters). Victor Lederer explores the sophistication, refinement and inspirations of Debussy's music, pointing out subtleties that otherwise could take years of careful listening to fully appreciate. Includes a full-length CD of the maestro's masterworks.

Some of Debussy's most beloved pieces, as well as lesser-known ones from his early years, set in a rich cultural context by leading experts from the English- and French-speaking worlds.

One of the most revered composers of the twentieth century, Claude Debussy (1862-1918) achieved the unheard of: he reinvented the language of music without alienating the majority of music lovers. Debussy drove French music into entirely new regions of beauty and excitement at a time when old traditions threatened to stifle it. Yet despite his profound influence on French culture, Debussy's own life was complicated and often troubled by struggles over money, women, and ill health. Here, Stephen Walsh, acclaimed author of Stravinsky, chronicles both the composer himself and the unique moment in European history that bore him. Walsh's engagingly original approach is to enrich a lively biography

with analyses of Debussy's music: from his first daring breaks with the rules as a Conservatoire student to his achievements as the greatest French composer of his time.

"In a study that is both scholarly and highly entertaining, Matthew Brown explores pop culture's appropriations of Debussy's music in everything from '30s swing tunes, '40s movie scores, '50s lounge/exotica, '70s rock and animation, '80s action films, and Muzak. The book, however, is far more than a compendium of fascinating borrowings. The author uses these musical transfers to tackle some of the most fundamental aesthetic issues relevant to the music of all composers, not just Debussy." David Grayson -- Book jacket.

The Impact of His Music on Popular Culture

Experiencing Debussy

The Life of Debussy

A Painter in Sound

Debussy's Paris

Debussy's Late Style

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the

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genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology). (Amadeus). Claude Debussy was the father of the modern era in classical music. His innovations liberated Stravinsky, Schoenberg, and Bartok to write their iconoclastic works, and his harmonic inventions are still heard in American jazz. Though he was among the most compelling figures of the Belle Epoque, his life is little known to all but scholars; and of his considerable musical output, only Prelude to the Afternoon of a Faun , La mer , and Clair de lune are widely known. Harvey Lee Snyder addresses this cultural neglect by presenting the composer and his music, without jargon or biographical trivia, in a richly detailed, accurate narrative that reads like a novel. Here is the story of a poor, unschooled Parisian boy swept by odd coincidences to the Paris Conservatory at age ten. Here is a brilliant man struggling to invent a tonal language capable of expressing his unique musical vision, finding inspiration not in Bach and Beethoven but in Mallarme's poetry and the paintings of Whistler and Turner; a man determined to end two centuries of Germanic domination of European music. Here is a reclusive, gentle man whose misguided love affairs ended in scandal and scorn. His hard work failed to end decades of poverty and debt, but when he died in 1918, he was and has remained the foremost French composer of the twentieth century.

The universally acclaimed and award-winning Oxford History of Western Music is the

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eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

French composer Claude Debussy (1862–1918) created music that was revolutionary, with a distinctly modern sound that highlighted the intersection of art and life. Here, in this unique biography, David J. Code explores the important moments in the development of Debussy's literary interests that shaped his music—and in the process brings to life Debussy's sardonic personality. Claude Debussy presents an in-depth look at how Debussy's love for poetry

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influenced his musical compositions. Code explores both Debussy's earlier years, filled with student cantatas inspired by Verlaine and Baudelaire, as well as his later works, dominated by nationalistic pieces inspired by French Renaissance poets and composed in the lead-up to World War I. Along the way, Code looks at Debussy's orchestral compositions and operas, inspired by Stéphane Mallarmé and Maurice Maeterlinck. This book will give readers a fresh way of listening to Debussy's classic music by offering the most up-to-date critical analysis of the intersection of Debussy's literary interests and musical compositions and will appeal to any reader with a love of Debussy, as well as modern music, literature, and the arts.

Roger Nichols places the life of Debussy within the context of his age.

Debussy and the Veil of Tonality

Mallarmé and Debussy

Piano Portraits of the Belle Époque

Debussy

Berlioz and Debussy: Sources, Contexts and Legacies

History, Theory and Criticism

Rather than solid frames, some less than perfect aesthetic objects have permeable membranes which allow them to diffuse effortlessly into the everyday world. In the parallel universes of music and

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literature, Linda Cummins extols the poetry of such imperfection. She places Debussy's work within a tradition thriving on anti-Aristotelian principles: motley collections, crumbling ruins real or fake, monstrous hybrids, patchwork and palimpsest, hasty sketches, ellipses, truncated beginnings and endings, meandering arabesques, irrelevant digressions, auto-quotations. Sensitive to the intermittences of memory and experience and with a keen ear for ironic intrusion, Cummins draws the reader into the Western cultural past in search of the surprisingly ubiquitous aesthetic of the unfinished, negatively silhouetted against expectations of rational coherence. Theories popularized by Schlegel and embraced by the French Symbolists are only the first waypoint on an elaborately illustrated tour reaching back to Petrarch. Cummins meticulously applies the derived results to Debussy's scores and finds convincing correlations in this chiasmatic crossover.

Claude Debussy's Paris was factionalised, politicised, and litigious. This text aims to capture the complexity of the composer's restless personal and artistic identity within the context of fin-de-siècle Paris.

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500

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cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

Debussy himself had little regard for *Clair de Lune*, and scholars have thus far followed suit--until now. Claude Debussy's *Clair de Lune* is the first book wholly dedicated to an historical, cultural, and analytical investigation of the French composer's famous composition for piano. Author Gurminder Kaur Bhogal explores why, over any other piece in Debussy's repertoire for piano, *Clair de Lune* achieved stardom in the decades following the composer's death, and how, as the third movement of the *Suite Bergamasque*, it managed to almost fully eclipse the other movements. Drawing on a broad range of excerpts from classical and popular music, commercials, film, and video games, Bhogal examines the various ways in which listeners have engaged with the piece. She also places it in its proper artistic context, through analysis alongside the poetry of Paul Verlaine and the paintings of Jean-Antoine Watteau. A wide range of aural, visual, and video examples energize the narrative, and demonstrate how *Clair de Lune* has come to achieve an iconic status within and beyond Debussy's oeuvre.

This new book on Debussy's music comprises analytical studies of individual works not widely examined previously, including the

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Fantaisie for piano and orchestra, La demoiselle élue, Nuages, and Giges. A discussion of the tonal structure of the first movement of La mer finds new relevance in the overused term symphonic in relation to Debussy's position in the history of French orchestral music. An extensive essay documents Debussy's aural images in his propensity for recycling his own musical ideas and quoting the music of other composers. A final lighthearted chapter, Debussy and Ravel: How to Tell Them Apart, systematically addresses this century-old critics' conundrum.

Louis Laloy (1874-1944) on Debussy, Ravel and Stravinsky

Manuel de Falla and Modernism in Spain, 1898-1936

Rethinking Debussy

Debussy and the Fragment

Douze Études

A Critical Biography

Claude Debussy's Douze Études (Twelve Studies) for piano were written during the summer of 1915, a period in the composer's life filled with intense creativity. This scholarly edition, edited by Dr. Stewart Gordon, has been carefully researched from autographs and first editions. Discrepancies between sources are mentioned in footnotes. In prefatory matter, Dr. Gordon discusses Debussy's

playing, pedaling considerations, and articulation issues. Also provided are detailed analyses of each study's structure, a chart of metronome marks corresponding with recorded performances of the Études by famous pianists, and a glossary of the French terms used throughout the Études. Additionally, valuable performance recommendations, helpful fingering, and pedaling suggestions are offered in this comprehensive edition. Titles: * I (pour les "cinq doigts" d'après Monsieur Czerny) * II (pour les tierces) * III (pour les quarts) * IV (pour les sixtes) * V (pour les octaves) * VI (pour les huit doigts) * VII (pour les degrés chromatiques) * VIII (pour les agréments) * IX (pour les notes répétées) * X (pour les sonorités opposées) * XI (pour les arpèges composés) * XII (pour les accords)

Blending history and musical analysis, Davidian reveals the genius of Debussy's major works. As Davidian looks beneath the surface of the music to explain its power, she contextualizes them within Debussy's life and nineteenth-century Paris.

Nearly one hundred years after the death of its composer, the music of Claude Debussy has lost none of its breadth of appeal. With the rare ability to entice listeners on many levels, at its heart lies an engaging simplicity-one which defies traditional analysis and

lends mystery to what ultimately is an extremely refined and highly personal approach to composition. Equally fascinating is Debussy's often contradictory personality--at times elusive, but always centered on his devotion to music and his ambition to create a name for himself unlike any other. Author Eric Frederick Jensen provides new insight to the man and the music in this authoritative biography. Although born into poverty, and a failure as a piano student at the Paris Conservatoire, Debussy became the most famous French composer of his day, known for his culture and refinement. His revolutionary music baffled critics but was embraced by audiences. Debussy's scandalous personal life stirred up as much controversy as his music, and his notoriety proved more harmful to his career than the unusual nature of his compositions. Jensen also explores Debussy's relationship to the arts and his career as a music critic. Debussy drew on all of the arts in his development as a composer, including poetry and painting, and his fascination with the arts has often led to his being classified as an Impressionist or Symbolist, two claims which Jensen debunks. One of the finest music critics of his time, Debussy's reviews reveal a great deal not only about his musical taste, but also about what he

felt the role and function of music should be. Debussy brings together the most recent biographical research, including a revised catalogue of Debussy's compositions and the first complete edition of his correspondence. With separate, chronological sections on his life and music, Debussy is accessible to the general reader who wishes to focus on his life and personality, while providing detailed discussion of the music to musicians and students.

This text offers a study of Debussy's Iberia.

Claude Debussy, who composed works of major significance in a wide range of musical and theatrical genres, has exerted a fundamental influence on musicians of the twentieth century. This book explores how Debussy's compositions are brought to life in performance, investigating the composer's own expectations, the traditions surrounding the performance of his music, and the internal and contextual evidence that can give insight to performers of his works. Leading international scholars and interpreters of Debussy's music draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces, tempo and its flexibility, performer license, and the interpretation of expressive indications in the scores. They urge

performers to recognize the symbolism and the value of silence in Debussy's work. And they show that it is particularly important to focus on aspects of timbre, voice-leading, and the musical arabesque, together with meter and phrase ambiguities, when playing his music. The book also includes the translation of an article on the opera Pelleas et Melisande In performance by one of Debussy's original conductors, Desire-Emile Inghelbrecht, and an interview with the composer-conductor Pierre Boulez on approaches to Pelleas and the orchestral works.

Essays in Honour of Fran-s Lesure

Essays on His Music

Historical Dictionary of Modern and Contemporary Classical Music

Reader's Guide to Music

Debussy Redux

Advanced Piano Collection

An essential resource for scholars and performers, this study by a world-renowned specialist illuminates the piano music of four major French composers, in comparative and reciprocal context. Howat explores the musical language and artistic ethos of this repertoire, juxtaposing structural

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analysis with editorial and performing issues. He also relates his four composers historically and stylistically to such predecessors as Chopin, Schumann, Liszt, the French harpsichord school, and Russian and Spanish music.

Challenging long-held assumptions about performance practice, Howat elucidates the rhythmic vitality and invention inherent in French music. In granting Faur and Chabrier equal consideration with Debussy and Ravel, he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition. Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves. The book balances accessibility with scholarly and analytic rigor, combining a lifetime's scholarship with practical experience of teaching and the concert platform. An interdisciplinary approach to Debussy's overlooked late works

Often considered the father of twentieth-century music, Debussy was a visionary whose influence is still felt. This

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book offers a wide-ranging series of essays on Debussy the man, the musician and composer. It contains insights into his character, his relationship to his Parisian environment and his musical works across all genres, with challenging views on the roles of nature and eroticism in his life and music. His music is considered through the characteristic themes of sonority, rhythm, tonality and form, with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture. This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers.

A collection of essays on Debussy exploring his working methods, visual tastes and his performance practice.

Debussy Remembered

The Quiet Revolutionary

Satie the Bohemian

Claude Debussy

The Composer As Intellectual

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Debussy Studies

The Oxford History of Western Music

Although studies of Modernism have focused largely on European nations, Spain has been conspicuously neglected. As Carol A. Hess argues in this compelling book, such neglect is wholly undeserved. Through composer Manuel de Falla (1876-1946), Hess explores the advent of Modernism in Spain in relation to political and cultural tensions prior to the Spanish Civil War. The result is a fresh view of the musical life of Spain that departs from traditional approaches to the subject and reveals an open and constantly evolving aesthetic climate.

Debussy in Performance

Oxford History of Western Music

A Listener's Companion

The Art of French Piano Music

Debussy's Ibéria

Music and Ideology in France, 1914-1940